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here must be made beside Bürger, Goethe, and Coleridge."

Dr. Smith's book was not printed to exploit any pet theory or to make prominent any critical idiosyncrasy of its author. It is clear, concise, and full of substance expressed in an easy and convincing style. Defects may be found occasionally, for no book is without them; but the work is of such positive merit as to call for high commendation. Following the German method, one might be disposed to tear it to pieces; but as its criticism is itself constructive, it deserves equally as good treatment at the hands of a reviewer. It is to be hoped that Dr. Smith will regard this work only as the forerunner of a larger and more complete treatise on English verse in general.

In conclusion, I may be pardoned if I insert as a slight supplement to his examples a little poem by Mr. William Watson, which depends for its beauty and melody on its repetitions, and which, with strange fatuity, the author has omitted from the latest edition of his poems.

A SONG OF THREE SINGERS.

"Wave and wind and willow-tree
Speak a speech that no man knoweth;
Free that sigheth, wind that bloweth,
Wave that floweth to the sea:
Wave and wind and willow-tree.

"Peerless perfect poets ye,
Singing songs all songs excelling.
Fine as crystal music dwelling
In a welling fountain free:
Peerless perfect poets three!

"Wave and wind and willow-tree
Know not aught of poets' rhyming,
Yet they make a silver-chiming
Sunward-climbing minstrelsy,
Soother than all songs could be.

"Blows the wind it knows not why,
Flows the wave it knows not whither,
And the willow swayeth hither,
Swayeth thither witlessly
Nothing knowing save to sigh."

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CORRESPONDENCE.

SOME MANUSCRIPT READINGS IN THE POEMA DE FERNAN GONZALEZ.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Señor Cuervo, in the first instalment of his article "Los casos enclíticos y proclíticos del pronombre de tercera persona en castellano" in *Romania* Vol. xxiv, p. 109, mentions among others the following cases of the use of *los* in the dative for *les*: "'non los pudo ninguno aquesto rretraer' del Fernan Gonzalez con otro verso en que varian las ediciones (copla 116)." The writer omits the reference to his quotation; it is Janer's copla 45, Gallardo² I, col. 775, l. 38. Now, though both editions read *los*, in the Escorial manuscript upon which both of the printed texts are based, the reading is *les*. To be sure, the vowel in the MSS. is blurred, which fact may account for the misreading on the part of both editors, but when the word is examined by aid of the glass, there is no doubt that the vowel is *e* not *o*.

The second occurrence cited by Señor Cuervo, shows different reading in the two editions; Janer's copla 116 has *les*, the corresponding passage in Gallardo i, col. 769, l. 58, has *los*. In the manuscript the interior of the vowel is blotted, so that it is difficult to determine whether the vowel is *e* or *o*. A comparative study of the other occurrences of *les* and *los* in the same work, leads me to write *les*. I call attention, in passing, to a reading of Janer in a portion of the poem not included in the 1000 lines examined by Cuervo. Janer's copla 269b, has "Porque *les* dexó ver atamanna maravylla," whereas Gallardo reads *los* in this verse. The manuscript agrees with Janer's text in regard to the form of the pronoun.

A final remark in regard to the textual value of the two editions of the poem in question. Janer, in speaking of his text, remarks: "Conservamos con la mayor escrupulosidad el

¹ *Biblioteca de Autores Españoles*, Vol. lvii, Madrid, 1864.

² *Ensayo de una Biblioteca Española de libros raros y curiosos*, Vol. i, Madrid, 1863.

carácter y la ortografía del codice que contiene esta preciosa composicion,"³ but in spite of this statement, his text contains over five hundred false readings, among which are numerous omissions of letters, words and in one case, of an entire verse.⁴

Gallardo's edition is by no means a careful copy of the original, for it too is rich in mis-readings, including omissions of letters, words and, in seventeen cases, of entire verses.⁵

The above facts make it evident that statistics and conclusions based on such texts cannot be considered trustworthy and it is this condition of affairs that has led me to undertake the preparation of a paleographic text of the poem.

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MIDDLE ENGLISH CITATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the February number of MOD. LANG. NOTES, col. 93, Professor Baldwin asks for information concerning the poem from which Halliwell took the two lines there cited. They are from *The Romance of Sir Eglamour of Artois* (*Thornton Romances*, ed. Halliwell, 1844, p. 134).—

The yeant to the knyȝt ys gon,
A clobb of yron in honde hathe tan,
That was mekyll and fulle unwele;
Grete strokys the yeant gafe,
And to the erthe fleȝ hys stafe
Two fote on every syde.

A. S. NAPIER.

University of Oxford.

BRIEF MENTION.

The *Vierteljahrsschrift für Litteraturgeschichte*, edited by Bernhardt Seuffert, the publication of which was discontinued after

³ *Bib. de Auct. Esp.*, Vol. lvii, p. 389 note.

⁴ Coplo 504c.

⁵ Corresponding to Jauer, coplas 15d, 34c, 60c, 84d, 117b, 144b, 153c, 168c, 291d, 331c, 334d, 501c, 556 entire copla and 657d.

the completion of the sixth volume (see MOD. LANG. NOTES, ix, 31), was succeeded by *Euphorion*, *Zeitschrift für Literaturgeschichte*, edited by Professor A. Sauer of Prague (Bamberg: C. C. Buchner). The new journal has just entered upon its second volume. The first volume contains contributions by A. E. Schönbach, O. Harnack, J. Minor, R. M. Meyer, K. Werner, B. Seuffert, J. Bolte, A. Leitzmann, E. Schmidt, H. Baumgart, M. Herrmann, A. Sauer, W. Frhr. von Biedermann, L. Geiger, H. Blümner, W. Creizenach and others well known as investigators in literary history. As the older publications devoted to the history of the German language and literature have all gradually devoted themselves almost entirely either to linguistics or to mediæval literature, the *Euphorion* occupies at present a unique place in periodical literature as the only journal devoted exclusively to the history of German literature since the Reformation. The names of the principal contributors vouch for the scientific value of the journal, and it is to be hoped that the public will not allow this new enterprise to share the fate of its predecessor.

With the laudable purpose of making the poetry of Lanier more widely known, and especially of providing a little work suitable for literature-classes, Prof. Callaway has published a helpful anthology: *Select Poems of Sidney Lanier*: edited by Morgan Callaway Jr., New York: Charles Scribner's Sons, 1895. The selections are representative; the introduction gives us a satisfactory acquaintance with the poet, his work, and his views of art; and the excellent notes not only illustrate the text, but indicate suggestively the treatment of similar themes by other poets. An intelligent class might learn from these notes a delightful as well as profitable method of studying poetic themes.